Mr WHISTLER'S LITHOGRAPHS

The CATALOGUE

Compiled by

THOMAS R. WAY

Second Edition

1905

LONDON GEORGE BELL & SONS

NEW YORK H. WUNDERLICH & CO

SMITHSONIAN
INSTITUTION
553.

MR. WHISTLER'S LITHOGRAPHS.

h C. K. Freer

from Irw R Way

Two Hundred and Fifty copies of this Catalogue have been printed, of which Thirty-six are reserved for the United States of America, and Fourteen for presentation.

This is No. 8 IRW.

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(Thomas Robert)
THOMAS R. WAY, 1861-1913

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INTRODUCTION TO THE SECOND EDITION.

THE first edition of this Catalogue was published at the end of June, 1896, and its introduction (which is reprinted without alteration) began by expressing a hope that the list would increase until its numbers might surpass the number of the Master's etchings. One hundred and thirty lithographs were then described; one hundred and sixty are accounted for in the present edition. But of the thirty additional subjects, at least twenty might have been included in the first edition. They were drawn at various times, and condemned by their author after very few prints had been pulled, and were not thought of sufficient importance by him to be included in the first edition. Some of the remaining ten were also probably drawn before 1897. So the hope was not fulfilled, and the stone received but little of Whistler's work during the last few years of his life.

A few months after the issue of the first edition, Whistler broke off his long friendship with the author and his father (for reasons quite unconnected with lithography), and withdrew all the stones upon which his drawings were from his printer's keeping.

They remained in the cellars of his solicitors until about a year after his death, when an edition of twenty-five proofs was reprinted from certain of them by Mr. Goulding for his executrix, and the drawings erased from the stones. Now lithographic stones with drawings upon them require attention from time to time, especially if they be grained stones, as the greater part of Whistler's were, else the ink dries too hard, so that when they are next taken in hand after a long interval, they are liable to suffer serious deterioration in the effort made to recover the printing qualities. The delicate work weakens by neglect, and the stronger parts are apt to become over strong, in the printer's effort to recover the weaker. The result is a muddy, heavy-looking print when compared with an early proof.

It is most desirable that the whole edition of a lithograph should be printed at once, as soon as the artist is finally satisfied with the proof. Unfortunately Whistler treated his lithographs as he would his etchings, where no harm could come by pulling three or four proofs and putting the plate aside. He generally ordered a few proofs from a number of subjects, repeating the supply as his stock was absorbed. So few proofs were taken of many of the subjects that these must have inevitably become exceedingly rare, should the stones have suffered harm; and it is to be feared that this actually did happen to a considerable number, as only fifty-five out of almost one hundred subjects handed over to Whistler's solicitors were exhibited at Mr. Dunthorne's Gallery in 1904, when he showed the reprints. These fifty-five are indicated in the Cata-

logue, and Mr. Goulding is to be congratulated on having succeeded as well as he did with so difficult a task. A record had been kept as long as they remained in Mr. Way's charge of the number of proofs which had been pulled, so it has been possible to indicate at least approximately the number of each subject printed. These numbers, however, do not include the preliminary trial proofs, which were generally made upon good ordinary white paper whilst the drawing was subject to alterations, or, indeed, whilst it was being gradually brought up to its proper strength of colour under the printer's hands. In some cases this occurred at the second or third impression; in others, notably in the case of such drawings as those made in Paris and at Lyme Regis upon the thin textureless transfer paper, many rough proofs were necessary before a passable proof could be obtained. It was in consequence of an attempt to hurry matters unduly that the three beautiful designs, "Mother and Child," Nos. 2, 3, and 4, were wholly or partially failures, Whistler insisting upon all three being put through the process of etching before they were strong enough to bear it. Except with these three, and the early experimental drawing of Old Battersea Bridge, there were practically no accidents to any of Whistler's lithographs whilst under Mr. Way's care. Some of the drawings which were condemned as not worth printing are only to be found on the white paper; this is the case with the "Study, Maude Seated," as also with the early states of the Lyme Regis drawings and others. This paper may be taken as a fairly safe guide as to the print being an early copy;

it may also indicate an immature state, in spite of every effort to destroy all such copies.

It is well known that Whistler was extremely fastidious in the matter of the paper upon which his etchings were printed, and he was equally so with his lithographs, though with less justification. He was wedded to old Dutch paper, and constantly collecting it, and it was his custom to send packets to his printer to be used for his proofs. Some would be excellent, but much would be so stained and mildewed that, had he been printing himself, he would have surely rejected it. Yet, although there was rarely a sufficiency of perfect sheets to print the proofs ordered, it was with the greatest difficulty that he could be got to consent to a modern hand-made paper being used. Even old Chinese paper, which has always been admitted to take the most brilliant and perfect proof, and at the same time to wear the stone less than any other, did not quite please him; perhaps it was too white. Most hand-made papers incline to hardness, and to an uneven and rough texture, which do not help to prolong the life of a lithograph.

The text of the Catalogue has been reprinted with very few alterations, except the insertion of new matter descriptive of the various early states which exist of some few subjects.

It is no easy task to describe in words the changes in these states, Lithography differing from Etching in that one finds a gradual lightening or darkening of a drawing, without being able, as in etching, to point out the addition or deletion of definite lines.

There can be no question about Whistler's work, that the final finished state is always that most to be desired; the earlier states leading up to it are only interesting to the student, as showing the loving care and infinite pains which he spent on attaining the exact quality and effect he aimed at; and that no detail was too small or unimportant to escape his notice.

It will be seen that no attempt has been made to describe the states of the colour prints. To do so would probably require a separate description of each proof. On one occasion an examination of about ten proofs of the "Red House, Paimpol," showed that the red colour was changed each time. Yet it is also a somewhat remarkable fact that such a large proportion of these drawings should have satisfied him at once, without the slightest retouching. Of course lithography is a "positive" process, the drawing being in black upon a white or light ground, and this will have helped to bring about such a result, so different from that in a like number of his etchings. On very many occasions the drawings on transfer paper were sent from Paris by post, and the proofs sent in return being quite to his liking a number of further proofs were printed without his touching the stone in any way. Yet it was not quite plain sailing for his printer when he began stumping upon transfer paper in his own special way. Before any of these drawings were laid down on the stone, experiments had to be made with drawings done in the same manner, to find how best to treat them. He really did ask the medium at times to give him extraordinary results, and it did

not fail him—witness the amazing delicacy of the "Early Morning," and "The Tall Bridge," the solemn stillness and repose of the "Nocturne," the fulness of the last of his lithotints, "The Thames"; or again, note the suggestion of the colour and texture of the stone in the "St. Giles-in-the-Fields," and another drawing made directly afterwards, the "Little London Model," where the colour and modelling of the flesh obtained with the stump puts it on all but the same level as the "Little Nude Model reading," which is pure point work; or yet one more—if it is possible to select where each subject has its special qualities to claim study—that perfectly beautiful and pathetic vision of his sick wife lying upon the couch at the Savoy Hotel, so wrongly entitled by him "The Siesta." And whilst these and many others show how readily lithography responded in black and white subjects, his success was no less marked in the few colour prints which he did. The wonderful proof of the "Draped figure, reclining," lent by Mr. Marsh to the Memorial Exhibition at the New Gallery, is a technical triumph indeed, in addition to its claim for its own dainty loveliness. Thus, after remembering such works, one wonders what he can have meant when he wrote the note printed as a preface to the catalogue of Mr. Pennell's exhibition of lithographs at the Fine Art Society's Gallery in October, 1896. In it he writes: "And he only could, with the restricted means of the lithographer—and restricted indeed I have found them—have completely put sunny Spain in your frames. . . . '*Tout lasse—tout passe*'—and I am glad you manage this exhibition before others,

persevering, have strained the limits of lithography beyond the ken of us beginners."

What art is there which is without restrictions? Or what art is there which offers a wider range of means than lithography? Chalk, wash, stump upon the plain stone or upon a prepared half tint, or upon many kinds of transfer paper, in black and white, or in colour without limit. He used them all, and succeeded in mastering all with the least effort to himself, and at the end of this work he writes of "the restricted means of the lithographer," and calls himself a "beginner"! he who himself successfully made the art produce new and unfamiliar results. It is likely to be many years before there comes another master to add to the many sides of lithography others than those in each of which Whistler has left a masterpiece. No, his verdict is neither just nor generous! This same exhibition, it will be remembered, was the cause of a law-suit brought by Mr. Pennell for libel against the "Saturday Review" and Mr. Walter Sickert, in consequence of an article written by the last-named, in which he protested against the use of the word lithograph, as applied to drawings made upon transfer paper. During the trial Whistler appeared on behalf of the plaintiff, and defended his own use of transfer paper in a perfectly logical manner. The verdict was for the plaintiff, with damages. It perhaps is as well that the question was raised openly, although it must be confessed that twelve good men and true in a jury box, picked without any consideration of fitness to examine into artistic matters, are hardly the proper authority to settle such a point. They

evidently judged on the point of fact that the print is the lithograph, not the drawing, whether it be upon stone or paper. The meaning of the Greek words from which its name is derived, seems to make some people think that that could be no true lithograph which was not drawn or written upon stone. But lithography is a modern printing process, little more than a century old, and was not at first even known by this name; and whilst the prints from the stone, on which has been laid down the drawing made upon transfer paper, are legitimate lithographs, they may also claim that in the transferring to stone they have had to pass through a critical process, from which drawings made directly upon stone are exempt. This, whilst of no importance to the artistic result, should at least help to free such drawings from the imputation of being an easy and inferior substitute for direct stone-work. The original cause of objection was probably due to the mechanical grain at first found upon these transfer papers which gave an appearance to the print of being a reproduction of a drawing by some mechanical process. Such, however, is not the case, and Whistler's earlier efforts at using transfer paper triumph in spite of this drawback.

A word of explanation of the manner in which the colour prints were produced may be of interest to those who are not familiar with it. A drawing of the subject, mostly in outline, is first made, and printed in black or gray. Then further drawings are made either on transfer papers or stones, one for each colour to be printed, and each tint so placed

that it shall fall in its right position on the proof. In such subjects as "The Red House, Paimpol," where only three printings are used, the matter is not very difficult, but when such a subject as the "Draped figure, reclining," is in hand with six printings, the problem is extremely complicated. In printing, each colour takes a considerable time to dry, and so, under the most favourable conditions, such a print will take some days before a complete proof can be seen. But each colour, when added, modifies the effect of the whole, and may render some alteration of a previously printed colour desirable. Yet to make any such change it is necessary to start again from the beginning. Thus some small idea will be gained of the difficulties to be mastered, as well as the time spent in perfecting even one proof. Of course when once the colours are settled, and proofs passed, the printer can make many similar proofs in little more time than it has taken to print one. It is very greatly to be regretted that none of these colour-prints went beyond the first complete proofs, which probably vary very greatly one from the other.

Whistler had arranged a series of these colour prints, and Mr. Heinemann advertised their publication under the title of "Songs on Stone," but none were issued.

The author desires to acknowledge his indebtedness to Mr. Howard Mansfield, Mr. Bryan Lathrop, M. Theodore Duret, and Mr. Kennedy, for the great assistance given him in describing subjects previously uncatalogued.

INTRODUCTION TO THE FIRST EDITION.

WHEN, some nineteen years since, Mr. Way described to Mr. Whistler the various methods in use in lithography, he hardly thought that he was sowing seed which should produce in time so splendid a harvest of masterpieces as is to be found among the drawings recorded in this catalogue. Lest it should be said (seeing that in this last year or two the numbers have grown so greatly) that it is too early to make a catalogue of the lithographs, there is the precedent of Mr. Whistler's etchings, which were first recorded by Mr. Thomas when their numbers were rather less than the lithographs are now, and it is to be hoped that the latter will continue to increase, until they are as numerous as the etchings. This is all the more to be hoped as it is clear that in lithography the master has found a medium which is more sympathetic and personal even than the copper-plate. In proof of this, attention need only be drawn to the two marvellous works, the "Early Morning" and the "Nocturne," prints which stand alone in the history of lithography.

In 1878, after trying the medium, it was proposed

to issue privately a limited number of proofs of drawings to subscribers, at intervals as they should be ready, under the title of "Art Notes," but the response was so limited, that not more than half-a-dozen copies each of the "Limehouse" and "Nocturne" were so published. One can only imagine that this failure was caused by the exceedingly low reputation to which lithography had then fallen as an artistic medium. In the same year, Mr. Theodore Watts, who was editor of a magazine called *Piccadilly*, asked Mr. Whistler to do illustrations to be issued in that periodical, and he produced four drawings—"The Toilet," "Early Morning," and "Tall Bridge," and "Broad Bridge," —for this purpose. Only two of these, the first and last, were issued, as *Piccadilly* then finished its short career, and owing to the little time given to print these works, not more than a dozen proofs could be pulled by hand-press, before the stones were put into the machine, and the impressions for publication printed.[1]

Later, in 1887, after Mr. Whistler's return from Venice, the set known as "Art Notes" was published by Messrs. Boussod, Valadon and Co. Thirty sets, on large paper, signed, were issued in brown paper covers at four guineas each. The set consisted of the six lithographs, "Limehouse," "Nocturne," "Battersea Bridge," "Reading," "Gaiety Stage Door," and "Victoria Club." As the

[1] It may be interesting to note that in the Henderson collection sold at Sotheby's an impression of each of these two *Piccadilly* drawings, published at sixpence, sold one for 33*s.*, the other for 35*s.*

"Limehouse" drawing failed to yield more fine impressions than those already taken, it was omitted from the seventy sets on smaller paper at two guineas. Since this time Mr. Whistler has issued his lithographs separately, in the same way as his etchings, mostly as proofs printed on old Dutch-paper.

The numbers have been extremely limited, and Mr. Whistler has now fixed one hundred as the maximum. Several of the later drawings have been issued in very large numbers by various periodicals. In *The Whirlwind*, three were printed, viz.: "The Winged Hat," "The Tyresmith," and "Maunder's Fish Shop." *The Albemarle* issued "Chelsea Rags;" *The Studio* "The Gants de Suède," "The Long Gallery, Louvre," "La Robe Rouge," and "Savoy Pigeons;" and the *Art Journal*, "Les Bonnes du Luxembourg."[1] But the numbers for these publications were not printed from the original stones, three or four transfers being taken from them, and put on other stones for the printing. *L'Estampe Original* issued a very limited number of the "Draped Model Seated," the portrait of "Stéphane Mallarmé" was printed in Paris as a frontispiece to a volume of the poet's works, and the "Girl with Bowl" in *L'Imagier*.

As the peculiar processes used in lithography are not generally understood, it may be as well to give a short account of them here. The litho-tints are

[1] [Later on *The Studio* published "The Smith's Yard," and *The Art Journal* "Little Evelyn." "Firelight, Joseph Pennell, No. 1" was printed as a frontispiece to *Lithography and Lithographers*, and "The Doctor" printed in *The Pageant*.]

made with washes of ink on the stone, and an occasional use of chalk and scrape; these afford only a very limited number of proofs. The chalk-drawings made direct upon the stone are quite simple and explain themselves. Those made on transfer paper are only so done for the portability of the material; being transferred directly to the stone, they become as much lithographs as if drawn on it. Although the earlier ones are quite simple chalk drawings, it will be found that Mr. Whistler has worked, later on, with the stump, and has produced effects quite remarkable in their exquisite quality; this is notably the case with the Luxembourg and Savoy Hotel drawings.

Again, in some of his latest and perhaps most successful lithographs, he has had paper prepared for himself of a character adding greatly to the difficulty of drawing, and handicapping the printers in transferring them safely to stone. In spite of these difficulties, however, it has produced such splendid results as "La Robe Rouge," "La Fruitière de la Rue de Grenelle," and the forge of the "Place du Dragon." In these all trace of the mechanical grain found in the regular transfer papers is lost, and the result much more closely approaches that of a drawing made on stone.

Although it has been thought worth while to mention these facts as characteristic of the man in sparing himself no pains to attain the exact result he set before him, one can be confident that all connoisseurs will turn again with equal delight to the drawings of shops and forges made in London streets, to the St. Bartholomew's subjects, and more

still, perhaps, to the delightful "Nude Model Reading," "The Winged Hat," and the charming lightly-draped figures which were done before Mr. Whistler settled in Paris.

The latest series of drawings, mostly of smithies and forges, makes yet another development, showing the mastery of the painter, with a spontaneity of execution that is altogether wonderful. In the course of the production of these many drawings there have naturally been some failures, and there have been some which, after a good many impressions from the stone, were discarded and never actually published. The first of these are not included in the catalogue at all, but the latter have been, and a note added that the drawing has been erased. This has been done in order that this little catalogue should be as absolutely complete as possible. All these lithographs—with the exception of Nos. 65, 66, 67, 100, and 101, which were printed in Paris by M. Belfont—have been printed for Mr. Whistler by Mr. Thos. Way,[1] whose aim has been to give in the prints absolutely and exactly what Mr. Whistler himself made in his drawings, in the simplest and most direct manner, and without any addition whatever.

It was intended at first to keep this catalogue entirely to the black and white drawings, but as Mr. Whistler has included two of his colour prints in his first exhibition of lithographs, at the Fine Art Society's Gallery, they have been added near

[1] [This statement refers to the subjects included in the first edition, *i.e.*, Nos. 1 to 130. Of the remainder those printed in Paris are so indicated; the rest were printed by Mr. Way.]

the end. In date they should come about the same time as the drawings of Vitré. A very limited number was printed in Paris by Belfont; and owing to the break-up of the firm of printers, there is little likelihood of them being reprinted. In addition to these two, a description is given of Mr. Whistler's first experiment in colour, which, although not completed, is yet very charming.

CATALOGUE.

Measurements are given in inches. Sig: denotes that the drawing is signed with the well-known butterfly. P. followed by a number, indicates how many proofs were printed by T. Way. R. indicates that the subject was reprinted by F. Goulding.

1. STUDY. Figure of lady, standing, facing to right, holding the train of her dress, and wearing dark hat trimmed with flowers. Drawing erased.
   H. 10¾, *W.* 6. *P.* 8. 1878

2. STUDY. Female figure wearing dark dress, seated in an armchair, profile facing to right, reading book. Drawing erased. A Lithotint.
   H. 10, *W.* 9¼. *P.* 12. *Sig:* 1878

3. STUDY. Female figure wearing a light dress, seated in armchair, facing to front; left hand raised to the head, right hand on arm of chair; erroneously supposed to be a portrait of Mme. Sara Bernhardt. Drawing erased.
   H. 10½, *W.* 8. *P.* 12. *Sig:* 1878

4. LIMEHOUSE. The centre and right side of the picture filled with a group of old buildings, and close in front of them a ship is being tarred, the masts rising above the roofs; on the left a low shed, above which rises the rigging of a three-master, against a bright, cloudy sky. Across the middle of the picture a long barge in which a man and woman are standing. In front, water with reflections. The whole very rich

in tone. Drawn at Limehouse on the stone direct. Drawing erased. A Lithotint.

H. 6¾, *W.* 10⅜. *Published in "Notes."* *P.* 35. *Sig:* 1878

4a. The first state of this, of which a few copies only were printed, is very dull and uninteresting in effect, the sky having printed far too dark, whilst the buildings are wanting the richness of colour which was afterwards attained. By means of the scraper and re-etching, as well as some darkening of the buildings, notably on the high pointed roof to the right, the true relation of the various parts was obtained.

5. NOCTURNE. The river at Battersea. In the centre three tall chimneys, on the right of them a large factory with clock tower, on the left a church spire, and beyond, the distant shores of the river. A group of steamers anchored for the night lie in the middle of the river, two of them blowing off steam which rises against the dark buildings, whilst the smooth surface of the water reflects their lights and chimneys. In the foreground a dark barge with a man standing on board. Drawing erased. A Lithotint.

H. 6¾, *W.* 10⅛. *Published in "Notes."* *P.* 100. *Sig:* 1878

6. THE TOILET. Lady standing, three-quarters back view, head profile to the left. The left arm raised, holding fan, a large train to the dress sweeping across the picture. A light figure on a dark background, drawn for "Piccadilly," and published in July, 1878. Drawing erased. A Lithotint.

H. 10⅛, *W.* 6½. *Published in "Piccadilly."* *Sig:* 1878

6a. The first state of "The Toilet," of which about twelve copies were printed, is very rich in colour, with a strong light scraped on the body, and some

slight scraping on the skirt. The figure was afterwards greatly lightened throughout with successive scrapings and re-etchings, but few proofs being pulled of these states.

7. EARLY MORNING. The river at Battersea, very delicate. In the distance a bridge crossing the river. On the left a white house; on the right a group of buildings with church spire rising above; next, a large white building and three tall chimneys, and further to the right another factory with tower. In front of them a group of barges. In the foreground suggestions of barges, and two men leaning on a bar, one with white coat. Drawn for "Piccadilly" on the same stone as No. 6, and printed, but never published. Drawing erased. A Lithotint.

H. 6½, *W.* 10¼. *Sig:* 1878

7a. The first state, of which about twelve copies were printed, is so dark as to represent a time before dawn. The broad washes of ink laid on the prepared tint are seen to have run together in places, and to have lost the drawing, especially over the distant bridge. There is hardly any indication of scraping. The artist then took the stone in hand, and by two further states he scraped away the unnecessary darks and recovered the drawing; after each scraping the subject was further lightened by re-etching until the perfect silvery quality was attained. Only two or three proofs of these states were pulled, and directly it was complete the stone was put in the machine, the early copies from which are the most perfect of all, such as he exhibited at the Fine Art Society's Gallery in 1895. After a considerable number had been pulled, the old work began to come back, so once more the drawing was scraped and etched, but this last state appears clean and wanting in mystery. As the Early Morning was not published in "Piccadilly," about fifty copies were chosen, and the rest destroyed.

8. THE BROAD BRIDGE. Three wooden piers of old "Battersea" Bridge, seen from the river at low tide, the under part of the bridge crossing the top of the drawing. Through the left opening is seen, in the distance, the Suspension Bridge and the Embankment; and through the right, old Chelsea Church tower. In the foreground, a man is rowing a boat. Drawn for and published in "Piccadilly." There are a few very fine proofs on Japanese paper mounted. Drawing erased. A Lithotint.

H. $7\frac{1}{4}$, *W.* 11. *Published in "Piccadilly." P.* 12. *Sig:* 1878

9. THE TALL BRIDGE. Two piers of the same bridge as No. 8, seen from the river level at a lower state of the tide. The bridge with its railings crosses the top of the picture, with groups of figures passing along. Between the piers on a very low horizon are distant buildings with tall chimneys. In front, the water with reflections of the piers. Drawn for "Piccadilly" on the same stone as No. 8, but, although printed, not published; and, as with the preceding, only a very few fine proofs, on Japanese paper mounted. Drawing erased. A Lithotint.

H. $10\frac{7}{8}$, *W.* $7\frac{1}{8}$. *P.* 12. *Sig:* 1878

10. GAIETY STAGE DOOR. A dark doorway with a group of figures in front, above the door a gas-lamp in an arch. On the right a row of advertisement boards with window over them. A man seated on the left, and several figures standing on the right of the door. In the foreground a horse and trap. Drawing erased.

H. $4\frac{7}{8}$, *W.* $7\frac{5}{8}$. *Published in "Notes." P.* 100. *Sig:* 1879

11. VICTORIA CLUB. A drawing of the corner of the building in Wellington Street. In the centre, an ornamental window elaborately drawn, with suggestions of the door on the left, and two windows on

the right, and of several windows on the floor above. About a dozen figures grouped in front of the building. Drawing erased.

H. 8, *W.* 5⅜. *Published in "Notes."* *P.* 100. *Sig:* 1879

12. OLD BATTERSEA BRIDGE. Seen at very high tide. The bridge crosses the drawing, with many figures passing over, and two men leaning on the railings. Three piers are shown, and between them is seen in the distance the Suspension Bridge and tower of Chelsea Church, with groups of barges and steamers. In front, reflections on the very light water.

H. 5½, *W.* 13. *Published in "Notes."* *P.* 100. *Sig:* 1879

13. READING. A lady, profile figure, seated, facing left, wearing a hat and fur cape, reading a newspaper. Drawing erased.

H. 6, *W.* 5. *Published in "Notes."* *P.* 100. *Sig:* 1879

13a. In its first state No. 13 was drawn on part of a large stone with a smaller version of the same subject, treated more in outline; and a large unfinished study of the same model seated, to the right, the features of this having been scraped away. The whole is treated in a very rich and soft manner with a dark background. A few proofs on unmounted Japanese paper were taken previous to the stone being cleaned to leave No. 13 for printing.

H. 9½, *W.* 14¼. *P.* 15.

14. THE FAN. Lady seated, profile to the right, holding an opened fan in the right hand; her hat on her knee, the train of her dress lying in front of the figure. Treated mostly in outline. Only a few printed, and the drawing erased.

H. 8⅛, *W.* 6¼. *P.* 10. *Sig:* 1879

15. STUDY. Classical figure, lightly draped. The figure to the front, and head turned to right, bands of drapery crossing on the breast, the left arm resting on a high rail, and the right on one much lower. Drawn mostly in outline on a tinted background, from which delicate lights are scraped. Only a few printed. Drawing erased.

H. 10¼, *W.* 6½. *P.* 10. *Sig:* 1879

16. ENTRANCE GATE. The entrance to the Churchyard of St. Bartholomew the Great, seen from within, a narrow archway in the upper part of which is some ornamental ironwork with a cross in the centre, and above, a gas-lamp. Three children in the foreground. Very delicate.

H. 5⅞, *W.* 4¾. *P.* 12. *Sig:* 1887

17. CHURCHYARD. Gravestones at St. Bartholomew's, behind which are seen the backs of the old buildings in Cloth Fair, with some seven or eight windows in three rows, and linen hanging from the top window.

H. 8¼, *W.* 6¾. *P.* 12. *Sig:* 1887

18. LITTLE COURT, CLOTH FAIR. Showing both sides, and quaint buildings at the end of a court; the buildings on the left are in shadow, and a cast shadow falls across the end. There is a small crowd of dark figures.

H. 7½, *W.* 3⅝. *P.* 12. *Sig:* 1887

19. LINDSAY ROW, CHELSEA. A row of small houses with French windows and balconies; in front, the garden of the left hand building, with a long row of wooden palings; in front of the other buildings, two small light trees.

H. 5, *W.* 8. *P.* 14. *R.* *Sig:* 1888

20. CHELSEA SHOPS. A long drawing with two doors in the centre; on the right a shop window with

two boys looking in; on the left a smaller window, and further a porch with dark figure in front, three windows on the floor above.

H. 3¾, *W.* 7⅝. *P.* 17. *R.* *Sig:* 1888

21. DRURY LANE RAGS. The shop window with many square panes, full of detail; and on the left the dark doorway with old clothes hanging on both sides. A woman and child standing in front, another child in front of the window; to the right of the drawing is an indication of another door with two figures; above, the lower part of two windows, and a gas lamp.

H. 5⅞, *W.* 6⅜. *P.* 14. *Sig:* 1888

22. CHELSEA RAGS. A shop in Milman's Row in the neighbourhood of Chelsea. On the left are two doorways with four steps above the street; on the top step of the left a woman is standing; the other doorway, which is dark, is hung on both sides with old clothes, and there is a table seen inside; to the right is the shop window of six square panes; within them many objects are seen relieved against the dark interior. A row of clothes hangs below the shop, and five children are playing on the pavement in front.

H. 7⅛, *W.* 6¼. *Published in the "Albemarle."*
P. 13. *R.* *Sig:* 1888

23. COURTYARD, CHELSEA HOSPITAL. On the right of the centre of the drawing is an old doorway with columns and balcony over; through the opening is a courtyard with figures, and in the distance another door; above, a tall window, and the lower part of another on the second floor; to the left of the doorway are two windows, in front of the nearer a bench with two figures seated, in the foreground three children. Only a few proofs were taken, and the drawing erased.

H. 8½, *W.* 6⅛. *P.* 6. *Sig:* 1888

24. THE FARRIERS. In a rather dark interior, two men and a horse facing to the left; a smith is bending down to fit a shoe to the horse's near hind leg; behind the horse a man wearing an apron is standing, his right hand on the tail; in the background, over the horse's back, is a window with small panes. Drawn on paper, and only a few pulled, and the drawing erased.

H. $7\frac{3}{4}$, *W.* 7. *P.* 6. *Sig:* 1888

25. THE WINGED HAT. Three-quarter figure of a lady seated in chair to the left. The head (very delicately finished), turned to the front, wearing a large hat with bird's wing; her left hand resting on the seat of the chair.

H. 7, *W.* $6\frac{3}{4}$. *Published in the "Whirlwind."*
P. 22. *R.* *Sig:* 1890

26. GANTS DE SUÈDE. Standing figure of a lady turned slightly to the left, the head with large hat and feathers a little to the right. The arms are hanging down, and in her hands her long gloves stretched across the figure.

H. $8\frac{1}{2}$, *W.* 4. *Published in the "Studio."*
P. 28. *R.* *Sig:* 1890

27. THE TYRESMITH. Interior of the smithy. On the right are two men, one holding a large tyre on the anvil, whilst another is striking it with a hammer; in the centre is a doorway with a boy watching the smiths, a smaller boy is leaning against the wall on the left, on which hang many horse-shoes. Two large beams cross the drawing above; and, outside the doorway, a courtyard and a street beyond, with a group of women and children.

H. $6\frac{1}{2}$, *W.* 7. *Published in the "Whirlwind."*
P. 8. *R.* *Sig:* 1890

28. MAUNDER'S FISH-SHOP, CHELSEA. An open shop with counter in front, displaying a row of fish; inside are two figures, whilst in front are two women and a child. The door of the shop is on the left, and next, a dark passage with a man in shadow, and a child; on the right another door with a child standing outside. Above are three windows, and the name on the facia.

H. $7\frac{1}{2}$, *W.* $6\frac{3}{4}$. *Published in the "Whirlwind."* *P.* 28. *R.* *Sig:* 1890

29. THE LITTLE NUDE MODEL, READING. A drawing of the nude; the model is seated on a low chest turned to the left; the head, on which is a close-fitting cap, is bent down to read a book which she is holding in her hands; her left leg crosses over her right; there are some draperies on the chest.

H. $6\frac{5}{8}$, *W.* 7. *P.* 28. *R.* *Sig:* 1890

30. THE DANCING GIRL. A thinly-draped figure of a girl dancing towards the spectator: her head turned to the right; her left hand is held high, and from it the drapery falls to her feet; her right hand is held away from her side.

H. $7\frac{1}{8}$, *W.* $5\frac{3}{4}$. *P.* 32. *R.* *Sig:* 1890

31. MODEL DRAPING. The model is partly draped, and turned a little to the left, her head bent. The hands are raised above her head, and holding some thin drapery which falls in long folds to the ground.

H. $7\frac{3}{8}$, *W.* $5\frac{1}{4}$. *P.* 28. *R.* *Sig*: 1890

32. THE HOROSCOPE. A girl, thinly but entirely draped, and wearing her hair bound, seated, turning to the right, and, leaning over, is looking into a tea-cup which she holds in her left hand; further to the right, a tray with cups, etc.

H. $6\frac{3}{8}$, *W.* $6\frac{1}{4}$. *P.* 6. *R.* *Sig:* 1890

33. THE NOVEL. GIRL READING. A draped figure, standing, turned to the right; the head is slightly bent to read a book which is held in the hands.
H. 7¾, *W.* 3⅛. *P.* 6. *R.* 1890

34. GATTI'S. A slight interior of the restaurant in the Strand, with windows on the right, and on the left a large looking-glass in a panel of the wall, with reflections; in front, some seated figures. Very few proofs taken before its erasure.
H. 6¾, *W.* 5. *P.* 4. *Sig:* 1890

35. HOTEL COLBERT, WINDOWS. In the centre of the drawing is a tall French window, and above it a smaller window with blind partly down, with ornamental sill; and on either side are tablets with figures, and beyond these suggestions of other windows.
H. 6⅝, *W.* 5. *P.* 8. *Sig:* 1891

36. COCKS AND HENS, HOTEL COLBERT. A doorway with lattice-work in the upper part, and above a tall window from which some drapery is hanging; on the left suggestions of a cart, and in the foreground a cock and two or three hens.
H. 7⅝, *W.* 5⅝. *P.* 8. *Sig:* 1891

37. STAIRCASE. The hall of a house with tesselated pavement. Through an opening in the wall (having columns on either side) is seen the staircase; on the wall to the right of the opening an ornamental clock is hanging, and below it a piece of furniture. Destroyed after very few impressions.
H. 7¼, *W.* 6⅜. *P.* 4. *Sig:* 1891

38. THE GARDEN. A drawing of a group of friends round a tea-table in the garden of Mr. Whistler's house in Cheyne Walk. In the centre is a table covered with a cloth, and on it a tea-kettle, tea-pot, cups and saucers; behind the table is a settee, on

which are seated a lady and two gentlemen, whilst another gentleman stands behind, to the right of the table two ladies are seated in chairs, with their backs to the spectator. Behind the whole group some light trees and foliage. The names of the people forming this group are Mrs. Brandon Thomas at the left of the settee, Mr. Starr and Mr. Brandon Thomas at the right end, between them Mr. Walter Sickert is standing, and on the right Mrs. Whistler and Miss Phillip are seated.

H. $6\frac{3}{4}$, *W.* $7\frac{3}{8}$. *P.* 6. *Sig:* 1891

39. VITRÉ—THE CANAL, IN BRITTANY. Two very quaint old buildings on the edge of a canal or stream (in which they are reflected) are seen from a height, and above their sloping roofs in the distance many more gabled buildings and chimney-stacks, with a spire and weather-cock in the midst; beyond these are trees and a cloudy sky. In this drawing Mr. Whistler is first seen using the stump on paper.

H. $9\frac{1}{4}$, *W.* $5\frac{7}{8}$. *P.* 32. *R.* *Sig:* 1893

40. THE MARKET-PLACE, VITRÉ. A busy scene viewed from a height. In the foreground are two long stalls with awnings stretched over them, and women in quaint costumes looking at the wares; beyond them are other stalls with many figures, and behind a large building with arched windows and shutters; above, two windows. On the right of this building is seen a street with groups of figures and a building beyond.

H. $7\frac{7}{8}$, *W.* $6\frac{1}{4}$. *P.* 12. *Sig:* 1893

41. GABLED ROOFS. A quaint old building in Vitré, with a very high pointed roof, and tall chimney on its left; beyond it is a similar but larger building with ornamental windows in the roof.

H. $7\frac{3}{4}$, *W.* $6\frac{1}{4}$. *P.* 12. *R.* *Sig:* 1893

42. THE CLOCK-MAKERS, PAIMPOL. A tall square building. In the middle of the ground floor is a dark doorway with a man and woman talking, over it is an inscription. On the left of the door a window, and on the right another dark door with figure in front; further to the right a woman with a child in her arms; on the floor above, two windows, and above them three more.

H. 8, *W.* $5\frac{3}{4}$. *P.* 12. *R.* *Sig:* 1893

43. THE STEPS, LUXEMBOURG. In the gardens; a flight of steps crosses the front of the picture, up which a lady in dark dress on the left, with a child in white on her right, are going; at the top of the steps on the right is a pedestal, on which stands a group of boys supporting a vase of flowers. To the left of the pedestal are several groups of figures, and behind the whole a mass of trees in foliage.

H. $8\frac{1}{4}$, *W.* $6\frac{1}{4}$. *P.* 15. *R.* *Sig:* 1893

44. CONVERSATION UNDER THE STATUE, —LUXEMBOURG GARDENS. In the centre is a statue of a female figure, surrounded by trees in foliage; to the right, and in front of the pedestal, are seated small groups of figures. In the foreground are three chairs, on two of which ladies are seated conversing with their backs to the spectator.

H. $6\frac{3}{4}$, *W.* 6. *P.* 15. *R.* *Sig:* 1893

45. THE PANTHEON, FROM THE TERRACE OF THE LUXEMBOURG GARDENS. In the distance the dark dome rises above trees, and the roofs of buildings. In the front, the terrace with stone balustrade crosses the picture; two vases are raised on the stonework, and in front on the right, two ladies, one seated, the other standing, and on the left, two nurses and a child; a cloudy sky above.

H. $7\frac{1}{8}$, *W.* $6\frac{3}{8}$. *P.* 15. *R.* *Sig:* 1893

46. THE DRAPED FIGURE—SEATED. On a large Empire settee, a girl dressed in thin drapery is seated to the front, her right leg bent, her arms resting on the couch on either side. Her head is bent down, so that the forehead and eyes are in shadow. Her hair bound with close-fitting drapery. There is much exquisitely soft stump work all over the drawing.

H. 7⅛, *W.* 6⅜. *Published in "L'Estampe Originale."* *P.* 15. *R.* *Sig:* 1893

47. NUDE MODEL RECLINING. A girl lying at full length on the same settee as No. 46; her head, which is draped, is resting on her right arm, her left is raised to the top of the settee, and from it hangs some dark drapery, against which the light figure is relieved; her right foot hangs over the front of the settee. The beautiful modelling of this figure shows again the most masterful use of the stump.

H. 4½, *W.* 8⅜. *P.* 25. *R.* *Sig:* 1893

48. NURSEMAIDS. "LES BONNES DU LUXEMBOURG." Part of the Gardens seen from a height, with about forty nurses and children scattered in groups; and standing in the immediate foreground a bonne dressed in white, with a child in her arms, is watching two little children at play. On the left a group seated; on the right beyond two nurses and children standing. In the middle distance on the left a flight of steps, with statues on pedestals, rise to the terrace, which closes the picture in a gentle curve, and beyond trees and buildings.

H. 7⅞, *W.* 6⅛. *Published in the "Art Journal."* *P.* 26. *R.* *Sig:* 1894

49. THE LONG BALCONY. The front of a house in the Rue de Rivoli, during the funeral procession of M. Carnot; a balcony crosses the picture, and in it are many figures with parasols; below it is seen the upper part of a window, above are two windows

with figures, that on the left being a dark opening, above these again the roof and chimneys, the whole suggestive of brilliant sunlight.

H. 8, *W.* $6\frac{1}{4}$. *P.* 28. *R.* *Sig:* 1894

50. THE LITTLE BALCONY. On the same occasion as the preceding, but rather larger in scale, a number of ladies with parasols and fans are standing, and leaning over a balcony. Below, a window, and above, another from which some drapery is hanging.

H. $7\frac{7}{8}$, *W.* $5\frac{3}{8}$. *P.* 28. *R.* *Sig:* 1894

51. LITTLE DRAPED FIGURE—LEANING. A girl wearing a thin material, facing to the front, resting against a support, her head, bound with drapery, is bent down, her right arm extended, and her left hand bent close to her body; her left leg is crossed over the right, the fulness of the drapery being drawn from the leg, and hanging over the support.

H. 7, *W.* $5\frac{3}{4}$. *P.* 48. *R.* *Sig:* 1894

52. THE LONG GALLERY, LOUVRE. The arched end of the gallery is seen with an alcove, in the centre of which is the doorway leading to the Salon Carrée; on the right of the gallery the wall is covered with pictures, from one of which a lady is making a copy on a large canvas; in front of this a priest is standing, and a man on the right is looking at the wall, many other figures are grouped about.

H. $8\frac{1}{2}$, *W.* 6. *Published in the "Studio."*
P. 28. *R.* *Sig:* 1894

53. THE WHITESMITHS, IMPASSE DES CARMÉLITES. The wall of a fine old building is seen, with a great column on either side of the drawing, supporting a handsomely ornamented cornice; above, an arched roof, some chimneys, and a tree. Between the columns a large square entrance with doors

opening outwards; in the dim interior two men are working, and a trestle table stands in the open in front. In the wall above the opening is a window with four dark panes.

H. $8\frac{5}{8}$, *W.* $6\frac{3}{8}$. *P.* 28. *R.* *Sig:* 1894

54. TÊTE-À-TÊTE IN THE GARDEN. A lady and gentleman seated on the farther side of a table, on which are bottles and other objects, behind them trees and on the left a settee.

H. $7\frac{5}{8}$, *W.* $6\frac{1}{2}$. *P.* 28. *R.* *Sig:* 1894

55. THE TERRACE, LUXEMBOURG. The balustrade of a terrace crosses the picture, on top of it, to the left is a vase with flowers, and to its right a little tree in foliage, rising from beyond; on the extreme right suggestions of houses in the distance. In front are several chairs with four female figures seated, on the right a nurse and little child standing.

H. $3\frac{7}{8}$, *W.* $8\frac{1}{4}$. *P.* 25. *R.* *Sig:* 1894

56. THE LITTLE CAFÉ AU BOIS. Four people, ladies and gentlemen, seated at a table in one of the "Café Chantants," in the Bois de Boulogne; on their left, part of the bandstand with lamps; beyond, to their right, a waiter standing and three men seated; behind the whole, trees lit up with lamps. In front, suggestions of tables and a chair.

H. $8\frac{1}{4}$, *W.* $6\frac{1}{8}$. *P.* 28. *R.* *Sig:* 1894

57. LATE PICQUET. Four men seated at a table playing picquet, the two outer ones with their backs to the spectator; the inner one facing the left of these is a bald-headed elderly man. To the left of the group a lady wearing a bonnet is seated; on the upper part of the right of the drawing a man's hat and coat hang from a peg.

H. $7\frac{1}{8}$, *W.* 6. *P.* 25. *R.* *Sig:* 1894

58. THE LAUNDRESS—LA BLANCHISSEUSE DE LA PLACE DAUPHINE. A typical French laundry shop, with a tall open door in centre, and window on either side; inside, a woman is seen ironing, and two or three others beyond; in the upper part strings of linen and lace curtains; on the facia over the shop, the word "Blanchisserie." Above, a window with flowers, and a woman leaning out.
H. 9, *W.* 6⅛. *P.* 25. *R.* *Sig:* 1894

59. RUE FURSTENBURG. A four-storied house at the end of a street, with very high roof and gable windows; a horse and trolley stand in front of the shop. In the foreground on the left is a building, from the front of which a painter's cradle is hanging; on the right, two or three buildings, and several groups of figures, and two dogs on the extreme right.
H. 8¾, *W.* 6⅜. *P.* 26. *R.* *Sig:* 1894

60. CONFIDENCES IN THE GARDEN. Two ladies standing, the nearer in white, with her back to the spectator, the other on her right, in a dark dress, and large dark hat. The garden is full of flowers, and in the foreground to the right is a Japanese stand full of plants. Behind the figures a quaint old stone wall and building, with an arched doorway; to the right, beyond the wall and trees, a lantern hanging in an archway.
H. 5⅜, *W.* 6⅜. *P.* 28. *Sig:* 1894

61. LA JOLIE NEW YORKAISE. A lady dressed in fashionable costume, with boa, and wearing a hat trimmed with feathers, is seated in a chair facing a little to the left, her right arm resting on a table, on which are tea-cups and saucers.
H. 9, *W.* 6. *P.* 25. *R.* *Sig:* 1894

62. LA BELLE DAME, PARESSEUSE. A lady in dark dress seated on a couch, her left elbow resting

on the arm of the couch, her hand raised and supporting her head, her right hand, holding a paper, rests on her lap. Drawn on rather a large scale.

H. 9¼, *W.* 6¾. *P.* 28. *Sig:* 1894

63. LA BELLE JARDINIERE. A lady in dark dress and large hat with feathers, stands behind a Japanese open-work flower-stand, tending the flowers. Behind, on the left, is a tall French window with foliage growing across it, and suggestions of flowers to the right.

H. 8⅞, *W.* 6¼. *P.* 25. *Sig:* 1894

64. THE DUET. Two ladies, dressed in very dark dresses, are seated playing at a grand piano; they are facing to the right, and lit by two shaded lights which stand on the piano; in front is an armchair; the shadows of the picture are thrown on the deeply-panelled light-coloured wall behind them, on which a picture is hanging above the piano.

H. 9⅝, *W.* 6⅜. *P.* 39. *Sig:* 1894

65. THE DUET. No. 2. A second drawing, almost exactly similar to the above, but very pale when seen beside the first. This drawing was made and printed in Paris.

H. 8½, *W.* 7⅛. *Sig:* 1894

66. STÉPHANE MALLARMÉ. A charming portrait of the great French poet—he sits facing to the front, his head slightly turned to his left, his eyes looking downwards; the hair is short, but the eyebrows and moustachios are heavy, and there is a pointed beard. The hands are suggested in front, resting on his knee; dark clothes, and a dark shadow on the right of the drawing, drawn for a frontispiece to the poet's works, printed in Paris.

H. 3¾, *W.* 2¾. *Sig:* 1894

67. THE DRAPED FIGURE, BACK VIEW. A full length drawing of a girl standing, turned from the spectator; her head, bound with drapery, bent downwards; she holds her dress away from her figure with her left hand. A light figure on a dark background.

H. $8\frac{1}{8}$, *W.* $6\frac{1}{8}$. *Printed in Paris.* *Sig:* 1894

68. LA ROBE ROUGE. A lady dressed in a dark coloured material, sits at the end of a draped settee, her head is resting against a pillow, her left arm is supported by the end of the settee, and her hands are clasped in front. Her head is turned a little to the left, and she looks towards the spectator; panelled wall behind.

H. $7\frac{3}{8}$, *W.* 6. *Published in the "Studio."*
P. 23. *R.* *Sig:* 1894

69. LA BELLE DAME ENDORMIE. A lady sleeping, dressed in dark material, is seated in a low armchair, turned three-quarters to the left. Her head turned to the right rests against a pillow on the back of the chair. The background is a light panelled wall, and the chair, which is draped, throws a dark shadow to the right against the wall.

H. $7\frac{3}{4}$, *W.* $6\frac{1}{8}$. *P.* 42. *Sig:* 1894

70. LA FRUITIÈRE DE LA RUE DE GRENELLE. A sunny drawing of two lofty shops, that to the right having a plain sun-blind reaching down nearly to the middle; beneath is seen a doorway and window on either side, and many shelves full of goods; a woman is seated in the doorway. In front a woman is standing, her back towards us, arranging the fruit; there is a dog on the right of the door, and to the left of the drawing another is seated. The shop on the left has "VINS" in the middle of the window, and rows of bottles; above each shop is a window with bars across, and pots of flowers.

H. 9, *W.* $6\frac{1}{8}$. *P.* 33. *R.* *Sig:* 1894

71. THE SISTERS. Two ladies, seated, facing a circular table on the left of the drawing; the nearer is leaning back in a draped armchair, her face is seen in profile; the other is sitting upright, her face turned towards the former; both are wearing dark dresses; there is a suggestion of a panelled wall behind.
H. 5⅞, *W.* 9. *P.* 50. *Sig:* 1894

71a. In its first state, of which there were about eight proofs, the outlines of the faces of both ladies are uncertain and heavy, as also the foot, which is seen under the table. Both these were cleared with the scraper.

72. THE FORGE. PASSAGE DU DRAGON. The lower half of a large square opening in a wall is closed with shutters. The upper part shows a dark interior with the heads and shoulders of three smiths at work; two on the extreme left, the third about the centre, his arm raised as if working the bellows; to the right a suggestion of tools hung on the interior wall. Above the opening is a semicircular arch with a tall French window in the centre, and flowers in pots. In the foreground a hen on the left.
H. 8⅝, *W.* 6⅛. *P.* 35. *R.* *Sig:* 1894

72a. In its first state the centre of the opening is full of light patches, whilst outside in the foreground to the right there are two hens; these were cleared away, and the opening quieted and darkened with stump and point work.

73. THE SMITH. PASSAGE DU DRAGON. This drawing differs from the previous one, in that the opening is carried down to the ground, and there are tall folding shutters on the right. Just inside the opening on the right, the smith, facing the spectator, is working at a small anvil on a bench which cuts across the figure. The group is in full light, whilst

the rest of the opening is in deep shadow, with the exception of a small lantern hanging high up to the left. Above is part of a semicircular arch and French window with fanciful iron railings. In the foreground, on the left, a black dog and a white dog.

H. 10⅝, *W.* 6⅞. *P.* 34. *R.* *Sig:* 1894

73a. In the first state this subject looks like a complete failure from its general effect of weakness. The smith is a gray figure, with a white patch on his chest, and on the lower part of his apron beneath the bench. The ground in front is almost white, and there are light patches to the left and at the top of the opening. And the drawing of the archway and window above have failed to transfer properly to the stone. By elaborate use of both stump and point, all over the subject, the artist regained the quality which he aimed at.

74. THE PRIEST'S HOUSE—ROUEN. Under a very quaint old building (with two gables and big windows), is an arch through which a dark figure is passing, beyond, across a street, a dark door and windows of a large building which is seen rising above, and to the right of the nearer house. Nearer to the foreground, on the left, is a smaller building with sloping roof and overhanging eaves, in the end are three windows in two storeys, and it is much grown over with creeping plants; on the right a wall, and in the foreground, three fowls.

H. 9¼, *W.* 6¼. *P.* 15. *R.* *Sig:* 1894

74a. In its first state, of which there were about twelve proofs, the central building was drawn much in the same manner as the other houses, with little indication of local colour, and the window frames slightly indicated; but the farthest end of the archway is very black, as also the doorway and figures across the street, and a window in the same building to the right of

the Priest's house. These accidents are remedied in the second finished state. The whole surface of the central house being elaborated with delicate chalking, making it a dark object instead of a light one; especially so on the buttress to the right, which in the first almost white is made very dark and strong in the second.

75. A PORTRAIT. Full-length portrait of a young lady, Miss Howells, seated in a three-cornered arm-chair, turned to the right, her elbows resting on the arms of the chair. She wears a dark dress with big sleeves and a white bodice. On her head a large dark hat trimmed with white. A little shadow on the background; the whole suggests a lamp-light effect.
H. 8⅞, *W.* 6¾. *P.* 6. *Sig:* 1895

75a, 75b. It is somewhat difficult to describe the difference between the three states of this drawing, although when seen side by side it is apparent enough. The first state shows the drawing as transferred to the stone without retouching. The face is the most noticeable point, quite lacking the charm of the final state, and the ear is without detail. In the second state much delicate modelling has been added to the features, and much soft shading all over the subject, especially on the background, behind the head, and to the right of the figure, which in the first state is white. In the final state much of this work on the background to the right is scraped away again.

76. FIGURE STUDY. A very thinly draped figure of a girl, standing facing to the front, with her arms resting on a bar, from which the drapery falls to the ground. The figure is clearly seen throughout, the left leg bent and crossed over the right. The left arm bent and the hand close to the body. The head, with cap, turned to the right. Drawing erased.
H. 7¼, *W.* 5½. *P.* 6. *Sig:* 1895

77. STUDY. A drawing of the back of a female in the act of taking off some thin drapery; her hands are raised above her head, holding the drapery which falls nearly to her knees; she is turning a little towards the left, and immediately behind her is an armchair. Drawing erased.
H. $7\frac{1}{8}$, *W.* $3\frac{5}{8}$. *P.* 6. *Sig:* 1895

78. THE DOCTOR. A splendid portrait of the painter's brother (Dr. W. Whistler), drawn full length in evening dress, seated in an armchair, turned to the left. His face is turned rather towards the front and he looks at the spectator. A very little shadow on the background behind the head.
H. 7, *W.* 5. *Published in the "Pageant."*
P. 33. 1895

79. WALTER SICKERT. A full length portrait of the painter, seated, turned towards the left, his head towards the spectator. His hands clasped and resting on his knee. Light coat, dark background.
H. $7\frac{1}{4}$, *W.* $5\frac{1}{2}$. *P.* 6. 1895

80. MOTHER AND CHILD. No. 1. A model, very thinly draped, is seated on a couch nursing a little naked baby, whose head is turned towards hers; both wear draperies bound round their heads. Some drapery hangs over the edge of the couch.
H. $7\frac{1}{8}$, *W.* $7\frac{1}{2}$. *P.* 33. *Sig:* 1895

81. BACK OF THE GAIETY THEATRE. A study of the large bow window in Wellington Street, formerly the home of the "Army and Navy Gazette." There are two rows of three windows with a balcony between, and a balustrade and flower boxes. Above, a curved sign-board on which the word "Gaiety." Below, to the left, are two doors; in the foreground, several figures, and a hansom cab and horse, turned to the left. Drawing erased.
H. $10\frac{1}{4}$, *W.* 9. *P.* 6. 1895

82. GIRL WITH BOWL. A very thinly draped figure of a girl standing, turned a little to the left. Her head is bound with drapery, and she holds a large bowl in both hands.

H. $5\frac{3}{8}$, *W.* $2\frac{5}{8}$. *Published in "L'Imagier."*
P. 12. *Sig:* 1895

83. THE LITTLE DOORWAY, LYME REGIS. In a dark doorway, over which is a porch supported with brackets, three little children are standing in sunlight; above the door is a square window; on the right two sides of a bay window are seen, and above one window; in front the flags and cobble-stones of the pavement, and kerb of the road.

H. $9\frac{1}{8}$, *W.* $6\frac{1}{8}$. *P.* 15. *R.* *Sig:* 1895

84. THE MASTER SMITH. An old man wearing a beard and a cap is sitting, facing the spectator, in his shirt sleeves. He holds a glass in his left hand; dark background behind the head and upper part of the figure; his right hand is on his knee.

H. $4\frac{1}{8}$, *W.* $2\frac{7}{8}$. *P.* 15. *R.* *Sig:* 1895

85. THE SUNNY SMITHY. An elderly man, with hammer in his right hand, bends over the anvil, which stands between him and the spectator, behind him is a wall with a broad mass of shadow cast by various chains and tools, which are seen above, and to the left of the smith; further to the left a youth is working at a bench, while on the right the furnace is seen in full sunlight. Drawing erased.

H. $5\frac{1}{2}$, *W.* 8. *P.* 4. *Sig:* 1895

86. THE GOOD SHOE. At the entrance to a dark shed stand two horses, their heads in the shadow, where also a man stands between them, another in the light bends down to examine the off hind leg of the horse on the left, which he holds on his knee. There is a box on the ground in front of him, a large beam

crosses the drawing above. In the immediate foreground on the left is a dark cat.

H. 6⅝, *W.* 4¾. *P.* 15. *Sig:* 1895

87. FATHER AND SON. In a smithy, an old man on the left bends over his work on the anvil which is between him and the spectator, whilst nearer in front is a big sledge hammer, the handle upright. Behind, and to the right, the son is standing, bending over the fire, from which he is taking something with his right hand; his figure is in brilliant light, and relieved from the wall behind, which is in dark shadow, crossed by rays of sunlight.

H. 8⅛, *W.* 6. *P.* 15. *Sig:* 1895

88. THE SMITH'S YARD. A very sunny scene, with two white horses, their tails to the spectator, the nearer horse is turned to the right, the other slightly to the left. They stand in front of a dark opening, above which is a great beam supporting a wall, with a door in the middle. To the left of the horses the smith and his boy are standing, partly in shadow, nearer in front is a rainwater butt. On the right in the foreground is a grindstone.

H. 7¼, *W.* 6¼. *Published in the "Studio."* *P.* 35. *R.* *Sig:* 1895

89. THE STRONG ARM. In the forge a blacksmith is standing by the furnace, his right hand holding a bar in the fire, his left arm is raised working the bellows, behind him is a boy looking at the fire which lights up both. The wall behind is full of lights and shadows.

H. 7¾, *W.* 6¼. *P.* 15. *R.* *Sig:* 1895

90. THE BLACKSMITH. A drawing full of detail, of a blacksmith standing by the furnace which lights up his figure, and in which he is holding a bar, whilst he works the bellows with his left hand raised

Behind him is a recess in deep shadow, to the left is a wall on which many implements are hanging, lit by the strong firelight. In front is a large tub, a wheel, and a sledge hammer.

H. 8⅛, *W.* 6. *P.* 15. *R.* *Sig:* 1895

90a. The effect of the first state of the blacksmith is very gray and soft, the shadows almost all confined to the square opening behind the figure, and principally obtained by stump work over the chalk drawing. The smith's face, too, is quite clean!

90b. In the second state the features are elaborated, the shadows of the recess greatly strengthened, especially close behind the head, there is still very little colour outside the recess. In the finished state the whole drawing has been made much more brilliant and definite, with soft chalk lines; the rich shadow to the left of the figure and behind the big tub in the foreground being absent from the earlier states, as also is the colour on the walls all round the recess. About ten of the first, and four of the second states.

91. THE BROTHERS. Two men are standing in a dark recess lit by the light of the furnace, of which the man on the right is blowing the bellows, the man on the left stands erect, his right hand on his hip. He has black hair and moustachios; in front a tyre and some rods lean against the brickwork of the furnace.

H. 8, *W.* 5½. *P.* 15. *Sig:* 1895

92. THE FAIR. A very busy scene at night-time in Lyme Regis, with many groups of little figures on the right round two booths, which are lit up inside, above them some buildings are indicated; to the left, a tall building with windows is seen, dimly lit by the flickering light.

H. 9¼, *W.* 6¼. *P.* 15. *R.* *Sig:* 1895

93. JOHN GROVE. A portrait study of a stoutish man seated in a high-backed, carved armchair. He is seen almost front face with short dark beard and moustachios, wearing a cap. His arms rest on the supports of the chair, he holds a glass in his right hand, and a cigarette in his left. Above the chair are some antlers. The drawing is inscribed on the right, "JOHN GROVE, THE ROYAL LION."

H. $8\frac{1}{8}$, *W.* 6. *P.* 6. *Sig:* 1895

94. THE LITTLE STEPS, LYME REGIS. A dark doorway at the top of a flight of steps, with rails on either side; in the doorway a woman with light apron is standing, to the left a little girl with dark hat and light clothes leans against the doorpost and rails. To the left of the door a curved bay extends up the building with two windows having many square panes; further to the left is another window, in front flagstones of the pavement.

H. $8\frac{3}{8}$, *W.* $5\frac{3}{4}$. *P.* 15. *Sig:* 1895

95. STUDY OF A HORSE. A light-coloured horse with his hind quarters to the spectator, and turned to the right, stands against a wall, the upper part of which is in shadow; there is a box on the ground to the left.

H. $3\frac{1}{4}$, *W.* $4\frac{7}{8}$. *P.* 4. *Sig:* 1895

96. SUNDAY—LYME REGIS. A street is seen climbing a steep hill with houses on either side, and in the distance a group of trees crowning the buildings at the highest point. In the foreground on the right is a house with a dark doorway, approached by a tall flight of steps; in front of these are three girls and a greyhound. In the road, and on the pavement on the left, are many groups of little figures, an extremely delicate and brilliant drawing.

H. $7\frac{3}{4}$, *W.* $4\frac{1}{4}$. *P.* 35. *R.* *Sig:* 1895

97. FIFTH OF NOVEMBER. A bonfire is burning on the left, and lighting up a group of half-a-dozen men and boys in the centre of the drawing, who are dimly seen through the smoke; a dark background behind them. Two lines which cross the top right-hand corner of the drawing are due to an accident.
H. 6½, *W.* 6½. *P.* 15. *R.* *Sig:* 1895

98. THE OLD SMITH'S STORY. The interior of a smithy, with two figures, an old man on the left looking towards the younger, who is working the bellows of the fire on the right, his back to the elder. Both figures are brilliantly lit by the light of the fire, and relieved by dark shadows in the background.
H. 7¾, *W.* 6. *P.* 15. *Sig:* 1896

99. FIGURE STUDY IN COLOURS. A model seated on a light chair, facing to the front; she is dressed in thin rose-coloured drapery, her head is bound with pale bluish-green drapery, and she clasps her hands in front of her left knee; behind is tapestry, orange-red in colour, with darker red and green spots, and the butterfly white on a green ground. This drawing is Mr. Whistler's first experiment in colour work in lithography; it was not finally completed, and very few impressions were pulled; four printings, rose, red, bluish-green, and black.
H. 7⅞, *W.* 5⅝. *P.* 8. *Sig:* 1890

100. RED HOUSE, PAIMPOL. A quaint three-storied building with pointed roof, and overhanging bay windows. The house is covered with gray tiles; the woodwork is bright red; two women are standing in the door. Two figures are seated in front of the house to the right. Three printings, red, gray, black.
H. 9, *W.* 6⅜. *Printed in Paris.* *Sig:* 1893

101. YELLOW HOUSE, LANNION. A very picturesque old building of three storeys, has a little window in the roof, which is of brown tiles, much covered with yellow lichen. The house is white stone with green woodwork. Two girls are standing in the foreground on the left, one with a yellow skirt. Five printings, yellow, green, brown, gray, and black.
H. 9¾, *W.* 6¼. *Printed in Paris.* *Sig:* 1893

102. MOTHER AND CHILD. No. 2. A lightly draped model sits on a couch, turned a little to the left; a little naked child is sitting on her lap, turned to the right, and looking outwards. The couch is covered with drapery, which falls to the ground, to the right of the model. She wears a cap, and her hands are pressing a child to her right breast. This drawing, although made in 1890, was not printed or published until 1896.
H. 6¾, *W.* 7¾. *P.* 20. *Sig:* 1890

103. FIRELIGHT. A portrait study of Mrs. Pennell, seated to the left, with her hands clasped in front, and her right elbow resting on a table, on which is a pile of books. The whole subject is very softly treated, and suggestive of the warm, dim light of the fire. The face, turned a little to the left, is full of exquisite modelling, and the dark eyes look at the spectator; behind, a dark, soft background.
H. 7⅜, *W.* 6. *P.* 15. *Sig:* 1896

104. FIRELIGHT. JOSEPH PENNELL. No. 1. A portrait study of the artist seated in a low wicker armchair, his right leg crossed over his left; his hands clasped behind his head, which is turned towards the spectator. The light on the lower part of the subject is brilliant, and softer on the upper part; a dark background.
H. 6½, *W.* 5½. *Published in "Lithography and Lithographers."* *P.* 15. *Sig:* 1896

105. FIRELIGHT. JOSEPH PENNELL. No. 2. The artist is seated in the same chair as the former, but with his left leg over his right; his head is resting on his right hand, his elbow supported by the arm of the chair. The lights and shadows of this drawing are stronger than in the former. A dark background.
H. 6½, *W.* 5⅛. *P.* 15. *Sig:* 1896

106. THE BARBER'S SHOP IN THE MEWS. A drawing of a little shop near Bond Street. On the right is a doorway, up a couple of steps, with the light figure of a boy relieved against the dark interior; to the left is the projecting shop window, with many small square panes, showing wares displayed; high up outside the window, is an oval signboard, with inscription; in front, the lines of the pavement.
H. 7½, *W.* 4¾. *P.* 9. *Sig:* 1896

107. STUDY. No. 1. A full-length figure of Mr. Thomas Way, a very dark figure, standing turned a little to the left, his head a little to the right, both hands in his trousers' pockets, and his left foot brought forwards. The figure is brilliantly lit from below, and casts a large shadow on the wall, to the right and behind.
H. 7⅜, *W.* 4¾. *P.* 10. *Sig:* 1896

108. STUDY. No. 2. Another study of the previous subject, but a little less in scale. The figure is standing more on the right leg, and there is a shadow on the left of the figure, as well as that on the right.
H. 6⅝, *W.* 4⅜. *P.* 6. *Sig:* 1896

109. KENSINGTON GARDENS. A winter scene near De Vere Gardens, viewed from a height. In the foreground a railing and an entrance gate, through which is a broad pathway, and about a dozen small groups of dark figures; beyond, big trees and bare branches.
H. 6⅛, *W.* 5¾. *P.* 12. *Sig:* 1896

110. LITTLE EVELYN. A charming drawing of a little girl, daughter of Mr. D. C. Thomson, standing quite erect, her feet pressed together, her right hand hangs by her side, the left holds the arm of a chair by her side. Fair, curly hair, and dark eyes looking at the spectator, her frock, with big sleeves and embroidered bodice, hangs in long folds to her feet. Behind, on the left, is a flower-pot, on which the butterfly is drawn. A light figure, relieved by masses of shadow on the background.

H. 6½, *W.* 4½. *Published in the "Art Journal."*
P. 15. *Sig:* 1896

111. STUDY. JOSEPH PENNELL. A full-length standing figure of the artist, turned slightly to the right, his head to the front, looking at the spectator, his right hand in his trousers' pocket. A dark figure, with coat darker still, melting into a soft shadow on each side. The light comes from the left. Drawing erased.

H. 7¾, *W.* 4⅛. *P.* 6. *Sig:* 1896

112. THE RUSSIAN SCHUBE. Another portrait study of Mr. Pennell, standing, wrapped round in a huge Russian great-coat, with an enormous collar turned up behind his head, on which he wears a cap. To the left is a low bookcase, against which he is leaning; to the right a deep shadow, in which the outlines of the figure merge. He looks at the spectator.

H. 7, *W.* 5⅞. *P.* 15. *Sig:* 1896

113. NEEDLEWORK. A young lady seated, facing to the front in an armchair, dressed in a dark costume with white front. Her hands hold some white needlework on her knees; there is a dark shadow behind the figure, on the right.

H. 7⅝, *W.* 5⅝. *P.* 15. *R.* *Sig:* 1896

114. THE MANAGER'S WINDOW, GAIETY THEATRE. A study of the big bow window in Wellington Street, at the back of the Gaiety Theatre. Two stories are drawn, with the balcony between them; on this are flower boxes and dark foliage. There are three windows on each floor in the curve. In front of the building is a railing, against which figures are leaning at either end; to the right is a door, and a second one is indicated further on, with a dark figure standing beside it. There are six little groups of figures in front, on the pavement and road.
H. 7, *W.* 5⅜. *P.* 15. *R.* *Sig:* 1896

115. LITTLE DOROTHY. A little maiden of between eight and nine years sits on a chair, her hands in her lap, facing to the front; her head is turned slightly to the right; her dark hair is tied with a bow on top of her head; her frock is of light-coloured material. Dark background on both sides of the head and to the right of the figure.
H. 7½, *W.* 5⅜. *P.* 4. *Sig:* 1896

116. PORTRAIT STUDY. An elderly lady seated in a chair, facing to the front; her hands, clasped together, rest in her lap; she looks at the spectator. The head and upper part of the figure are full of colour and modelling, the lines of the skirt just indicated. Light background. Portrait of Mrs. Phillip.
H. 7¼, *W.* 4½. *P.* 8. *Sig:* 1896

117. PORTRAIT STUDY. Mr. A. J. Pollitt. A young man standing facing the spectator, at whom he is looking; his left foot forward, and his long overcoat half taken off—his left arm being still in the sleeve—and the coat hanging from his shoulder to the ground; his right arm hangs by his side. Behind, a carved settee is partly seen. Drawing erased.
H. 7½, *W.* 4¾. *P.* 4. *Sig:* 1896

118. SAVOY PIGEONS. The Thames seen from one of the upper balconies of the Savoy Hotel, looking towards Westminster. In the distance Lambeth Palace, the Houses of Parliament, and Westminster Bridge are seen; nearer, Charing Cross Bridge crosses the river, with a string of barges passing under, and the white steam from passing engines rising above; whilst from the bridge, towards and beneath us, is the curve of the Embankment, with its lamps and trees, and passing vehicles, ending at the left with a sphinx, and a suggestion of Cleopatra's Needle. In the foreground the ornamental iron railings of the hotel, with two pigeons resting on top. A fine cloudy sky rises above the whole.

H. $7\frac{3}{4}$, *W.* $5\frac{3}{8}$. *Published in "The Studio."*
P. 23. *R.* *Sig:* 1896

119. EVENING.—LITTLE WATERLOO BRIDGE. The whole length of the bridge is seen crossing the river, with many vehicles passing along it; beyond, to the right, the distant shore of the river is faintly seen, with the tall shot tower on the left; in the foreground the Embankment, with cabs and carts.

H. $4\frac{3}{4}$, *W.* $7\frac{1}{2}$. *P.* 26. *Sig:* 1896

120. CHARING CROSS RAILWAY BRIDGE. The Surrey side of the bridge and the Lion Brewery are seen from an upper story of the Savoy Hotel. The bridge dark against the broad light river, up which many barges are floating; beyond is seen St. Thomas's Hospital, and Westminster Bridge. In the foreground the Embankment, with passing cabs.

H. $5\frac{1}{8}$, *W.* $8\frac{3}{8}$. *P.* 27. *Sig:* 1896

121. LITTLE LONDON. An elaborate drawing of the great curve of the river, seen from the top of the Savoy Hotel, looking eastwards. In the fore-

ground below is seen the first arch of Waterloo Bridge, and the beginning of the second, with many vehicles on it; beyond, on the left, the Embankment, full of life, curves away into the distance, where Blackfriars Bridge is seen spanning the river; beyond this the long line of Cannon Street Station. To the left are the many buildings facing on the Embankment, and above them the dome of St. Paul's. In the immediate foreground the pinnacles of Examination Hall. A cloudy sky, and many barges on the river.

H. $7\frac{3}{8}$, *W.* $5\frac{3}{8}$. *P.* 30. *R.* *Sig:* 1896

122. THE SIESTA. An exquisite drawing of a lady in white drapery, lying at full length on a couch, her head towards the right; she has very dark hair, and looks at the spectator; her left hand is hanging downwards on the white coverlet, which covers the lower part of her figure, an open book lies on her knees. A dark shadow to the right, behind the head of the couch.

H. $5\frac{3}{8}$, *W.* $8\frac{1}{4}$. *P.* 31. *Sig:* 1896

123. WATERLOO BRIDGE. The first three arches of the bridge, seen from the same high point as the previous drawings. The broad road of the Embankment, full of cabs and carts, passing under the first arch, is continued beyond the bridge into the distance; in the immediate foreground, on the left, is the entrance and railings of the gardens, with little figures. Buses and cabs are crossing on the bridge, and beyond is the river, with two groups of barges; and in the distance the wharves and chimneys of the Surrey side.

H. $6\frac{5}{8}$, *W.* 5. *P.* 26. *Sig:* 1896

124. BY THE BALCONY. A lady with dark hair, reclining on a couch, her head resting on a white pillow, with a large white coverlet thrown across her; she is holding back the French window with her left hand, and looking out across the river. Behind the window is a curtain casting a dark shadow behind her

head; outside is the balcony, and, beyond, the river, with Waterloo Bridge and distant wharves.

H. 8½, *W.* 5½. *P.* 6. *Sig:* 1896

125. THE THAMES. A lithotint of the river, from an upper room in the Savoy Hotel, with the group of buildings and shot tower of the Surrey side which connect Waterloo and Charing Cross Bridges. The latter bridge, with a train crossing and leaving a long line of white steam, is on the left, whilst the furthest arch of the former bridge is seen on the extreme right of the drawing. The position of the various objects in this beautiful drawing are reversed from nature. In the middle of the river are many barges, singly and in groups, floating upwards; the nearest to the front, on the right of the drawing, has a small sail spread; in the near part of the river a small rowing boat, with men in white. At the bottom of the drawing is the Embankment, with many figures and vehicles seen through the lace-work of the branches of the trees, which rise from the Embankment Gardens. The sky is cloudy, but very delicate, and the surface of the river is full of exquisitely delicate reflections.

H. 10½, *W.* 7⅝. *P.* 12. *R.* *Sig:* 1896

125a. In its first state, the whole drawing appears very heavy, the buildings in the centre of the opposite shore being almost solid. The butterfly and several of the barges and objects on the Embankment are also too strong. There is hardly any scraping; but there are some curious light streaks diagonally across the drawing, due to imperfections in the prepared ground. In the second state, 125b, the whole ground of the drawing has been so lightened by scraping that the diagonal streaks are much less apparent, and nearly all the superfluous darks reduced, in some places too much so, notably the buildings on the opposite shore, which seem weak in effect, and overfull of detail. Yet a fine proof of this state is beautiful, and

shows a great step from the first towards the final flower. In the last state the Embankment has been lightened, so as to appear as a light tone against the river, just beyond. Certain of the barges and the bridge on the left are darkened, as well as the buildings across the river, which are now massed together. The artist had the stone taken back to his room in the hotel, so as to have nature to refer to whilst correcting. There were about six of the first, ten of the second, and twelve proofs of the final state printed before the stone was laid by, and not reprinted until after the artist's death.

126. ST. ANNE'S, SOHO. A drawing made from the garden at the west end of the church. The tower rises a little to the left of the centre of the drawing, terminating in its extraordinarily shaped clock, surmounted by the weathercock. In front of the building is a row of trees, through the delicately drawn branches of which it is seen. In front of these some low railings and a long seat, with five people sitting on it. A photo process reproduction of this print was published in the "Architectural Review," and being printed upon antique laid paper, in close imitation of the original copy, it deceives many people. All the proofs of the original were printed upon Dutch handmade paper, either old or new.

H. 7½, *W.* 5⅛. *P.* 23. *R.* *Sig:* 1896

127. SKETCH OF MR. HENLEY. A portrait of a gentleman seated, turned to the right, his right arm and hand resting on the back of the chair; his face is turned a little to the right; his hair is dark, and he wears a long, fair moustachio and short beard, dark coat and neck-tie; his left hand resting on his hip.

H. 6½, *W.* 5¼. *P.* 6. *Sig:* 1896

128. THE BUTCHER'S DOG. The doorway to a block of buildings in Cleveland Street, with a woman

holding a child in her arms standing in the opening, and in front of her a little child sitting on the step; to the right is a butcher's shop, with an arched window, shaded by a sun-blind, which cuts off the upper part. The doorway is on the left, and inside a man is seen sitting, with another figure standing beside him; a sheep and a leg of beef are hanging behind the window, and the interior is in shadow. In front of the shop, to the right, a dog sits on the pavement. In the foreground the kerbstone, and, above the shop blind, two windows.

H. $7\frac{1}{8}$, *W.* $5\frac{1}{4}$. *P.* 21. *R.* *Sig:* 1896

There are four states of this subject, but very few copies were printed of each, and although the modifications made to each are clear, when they are laid side by side, they are not easy to describe. The first state, which is rather weak, has some light patches in the shadows of the shop, and a black spot in the doorway, to the right of the woman and child, which one can notice gradually disappearing through the succeeding states, much modelling was also added to the leg of beef, and in the final state the piers of the windows above the shop have been elaborated and raised in height.

129. ST. GILES-IN-THE-FIELDS. The church is seen from the garden on the south side. Nearly the whole length of the building is drawn, with four arched windows above, and the entrance to the crypt to the right. The spire rises from the roof, about the centre of the drawing, and is seen through the tangled branches of two large trees, which spring from the foreground on the left of the drawing. Another tree is seen in front of the building, to the right. Three small groups of women are seated against the wall of the church, and to the left. In the foreground is a low railing, making a beautiful serpentine line.

H. $8\frac{1}{2}$, *W.* $5\frac{1}{2}$. *P.* 8. *R.* *Sig:* 1896

130. LITTLE LONDON MODEL. A very young girl stands erect beside a low-backed carved armchair, her left hand, passed behind her back, clasps her right arm at the elbow; her right hand holds the arm of the chair. Her head, with soft fair hair all round, is bent slightly to the left. A little dark shadow behind the head.

H. 6¾, *W.* 5. *P.* 8. *Sig:* 1896

131. STUDY: MAUDE SEATED. The model in a dark dress. Sits low in a padded arm-chair, looking to the front, her legs raised over the arm of the chair, to the right, the train of the dress falling to the right foreground. Light background. A Lithotint. Drawing erased.

H. 10½, *W.* 7¼. 10 *trial prints.* *Sig:* 1878

132. OLD BATTERSEA BRIDGE. No. 2. The whole length of the bridge drawn from Lindsay Row, with barges and small boats on the left foreground. This was the first trial of transfer paper, and a failure in the transferring. Drawing erased.

H. 2½, *W.* 10⅜. 5 *or* 6 *prints at most.* 1878

133. THE FIREPLACE. A vast old-fashioned fireplace in a house in Brittany, with bottles and other objects on the shelf above, and an old man, wearing a wide-brimmed hat, sitting to the left. Drawing erased.

H. 7, *W.* 6¼. 12 *proofs only.* 1893

134. MOTHER AND CHILD. No. 3. A model, lightly draped, is seated on a couch, and bending low to the right over a rather big child, who is lying upon cushions; the model's legs rather far apart, her left foot touching the floor, her right foot on the couch; the butterfly to the left on the background. A beautiful drawing, spoiled in the transferring, and very few printed. Drawing erased.

H. 5⅞, *W.* 8¼. *Sig:* 1895

135. MOTHER AND CHILD. No. 4. Like the preceding subject, this drawing, one of Whistler's experiments, failed, and only some 6 or 8 prints were taken. The same slightly draped model, her head bound with a fillet, sits more upright on the couch, facing to the same naked baby, lying on the cushions on her left. The butterfly is on the right on the couch. There is a very black shadow on the right of the model. Drawing erased.

H. 5¾, *W.* 9¼. *Sig:* 1895

136. MOTHER AND CHILD. No. 5. This is a repetition of No. 80, Mother and Child, No. 1, which having been drawn upon transfer paper, and laid by for some years, there was a doubt about the risk of its transferring successfully. Both were put upon stone satisfactorily, and the No. 1 drawing being far finer in every way was printed. The outline of the child's back is a double line in the repeat. Drawing erased.

H. 7½, *W.* 5⅞. *P.* 4. *Sig:* 1895

137. COUNT ROBERT DE MONTESQUIOU. An elaborately wrought drawing made from the celebrated picture of the Count, and intended for publication in the Gazette des Beaux-Arts. A tall slim figure in evening dress stands turned to the right, the head looking at the spectator, his right foot is thrust forward, and his right hand holds a cane, over his left arm is a fur cloak, falling to the ground; dark background, and tone all over the figure. Drawing erased.

H. 9⅛, *W.* 4⅛. *P.* 8. *Sig:* 1895

138. COUNT ROBERT DE MONTESQUIOU, No. 2. Another drawing of the same subject as the preceding. The tone is obtained by vigorous down strokes, giving a more forcible effect than No. 137 has.

H. 8, *W.* 3¾. *Printed in Paris.* *Sig:* 1895

139. COUNT ROBERT DE MONTESQUIOU, No. 3. In addition to the two previous drawings, there is a somewhat rough outline sketch of the same subject.

Printed in Paris. 1895

140. THE GARDEN PORCH. In the middle of the drawing a large flower-bed, behind it on the right a large lattice-work porch, with two arched openings. Beneath are two ladies, and in the garden another stands facing them. Climbing plants are growing on the porch and on the walls above. There are windows to the left of the drawing and above the porch, and an openwork flower-stand in the foreground. Signed at the bottom. Drawing erased.

H. 8⅜, *W.* 6¼. *P.* 8. *Sig:* 1894

141. THE MAN WITH A SICKLE. In the centre of the drawing a man bends over to the left, cutting grass with a sickle; in front of him is a Japanese flower-stand full of plants; the background is full of trees. Some drapery hanging down frames the drawing on the left; on the right, at the top, is seen the dark wood-work of an arched porch below. Some ornamental flower-pots and plants and three steps. Drawing erased.

H. 9½, *W.* 6¼. *P.* 8. *Sig:* 1894

142. PORTRAIT OF DR. WHISTLER. No. 2. This was drawn at the same period as No. 78; it is much more complete in its surroundings, the draped arm-chair in which he sits being drawn, and the background suggested. There is a little white dog on the doctor's right knee, which he is fondling; he is in evening dress, seated facing towards the left, but looking at the spectator; left hand on the arm of the chair. Drawing erased.

H. 7½, *W.* 6. *P.* 12. 1895

143. UNFINISHED SKETCH OF LADY HADEN. Drawn on an unusually large scale. A sketch of an elderly lady seated, her hands in her lap, wearing a dark bonnet, with dark strings on either side of her head, and tied in a bow under her chin, her face is turned towards the spectator. The modelling of the face extremely delicate. Signed on the background to the left. Drawing erased.

H. 11⅞, *W.* 7¾. *P.* 6. *Sig:* 1895

144. SKETCHES OF MISS PHILLIP AND MR. A. STUDD. Two little heads drawn as an experiment upon a new transfer paper. A profile head of Miss Phillip turned to the left, and looking downwards is at the top right-hand corner of the print. A profile of Mr. Studd to the right is drawn below. At the bottom in the left corner is written the word Right. Drawing erased.

H. 7, *W.* 3. *P.* 4. 1895

145. SKETCH OF A BLACKSMITH. Half length figure of a smith facing to the right, lit by the light of the forge, which is not drawn; there are dark shadows to the left of the figure on the background; in the left-hand corner some lines much blacker in colour, probably the beginning of another sketch. Drawing erased.

H. 4¼, *W.* 3¾. *P.* 3. 1895

146. SKETCH, GRAND RUE DIEPPE. An experiment made upon a piece of coarse-grained transfer paper, not put on stone until 1904. A slight drawing made from a height of a place where several streets meet.

H. 3, *W.* 5.

On the same sheet a slight sketch of an interior, with suggestions of figures.

H. 1½, *W.* 2. 1891

147. AFTERNOON TEA. Two figures, a lady wearing hat and cape, with high collar, sits behind a small table, upon which is a tray with tea-things; further to the left another lady is sitting in an arm-chair, her hand to her head, which is turned towards her companion; slight background.

H. 7½, *W.* 5½. *Printed in Paris.* *Sig:*

148. LA DANSEUSE. A STUDY OF THE NUDE. The model, being only draped with the thinnest of material fastened round her neck, stands fronting the spectator, her head thrown back towards her right arm, which is raised high, and extended to the full, holding the edge of the drapery, which falls in one way down past the butterfly on the background, and in the other crosses the upper part of her figure to her left hand. The lower part of the figure is nude.

H. 6⅜, *W.* 4⅞. *Printed in Paris.* *Sig:*

149. PORTRAIT STUDY. MISS CHARLOTTE R. WILLIAMS. A lady wearing a small hat, with a tall feather on one side, stands facing the spectator, slightly turned to her right. She has on a short jacket, with big sleeves and collars, parallel lines of coarse texture give colour to the jacket and hat. Signed on the right of the figure.

H. 6¼, *W.* 2¾. *Printed in Paris.* *Sig:*

150. STÉPHANE MALLARMÉ. No. 2. Trial sketch reproduced in M. Theodore Duret's "Life of Whistler." Somewhat similar in arrangement to No. 66, but much less full in colour, the bust being principally in outline. The head is slightly bent and turned towards the right, and the eyes look in the same direction. Signed low down on the left.

H. 3¾, *W.* 2½. *Printed in Paris.* *Sig:* 1894

151. THE SHOEMAKER. The interior of a shop. A strongly-built man, wearing a cap with brim, his

face turned to the right, his hands crossed, is seated to the left of his bench, upon which are shoes and tools. At the back, to his left, a woman stands leaning against a cabinet. Many other details suggested.

H. 6¼, *W.* 8¾. *Printed in Paris.* *Sig:*

152. A LADY SEATED. Drawn full length, seated on a couch to the left. She wears a hat with tall plume, and looks to the front; and over her shoulders a feather stole, which falls to the ground; her left hand clasps the arm of the couch; the butterfly is on the couch to the left. Erroneously described as Mrs. Pennell.

H. 7½, *W.* 6⅝. *Printed in Paris.* *Sig:*

153. THE MEDICI COLLAR. A three quarter length drawing of a lady standing with bare head, facing a little to the left, but looking to the front. She wears a coat with full sleeves, and a high Medici collar. The butterfly to the right of her left hand.

H. 7, *W.* 4. *Printed in Paris.* *Sig:*

154. NUDE MODEL, STANDING. A girl stands with head draped and bent to the left, looking down. Her arms are hanging down and her hands hold drapery behind her.

H. 7⅜, *W.* 4¼. *Printed in Paris.* *Sig:*

155. DRAPED FIGURE, STANDING. A thinly clad figure of a girl stands with head bent to the left looking towards the spectator. Her right arm close to her body, her left is akimbo, her feet bare and apart. Drapery, which covers the top of her head, falls over her back. This print is in two states. Mr. Bryan Lathrop possesses a copy printed in "Bistre," and Mr. Howard Mansfield has one in colours, blue, red, and yellow. Mr. Heinemann one in gray, flesh, red, and green.

H. 8⅞, *W.* 4½. *Printed in Paris.* *Sig:*

156. DRAPED FIGURE, RECLINING. A girl in a half recumbent position, on a draped couch, at the left end; her head, wearing a cap, is turned to the spectator, her right leg extended, the foot touching the floor, her left leg drawn towards her body, and there is a white jar with blue spots on the couch. Her right arm rests by her, and she holds an open fan in her hand. In colours, gray, green, pink, yellow, blue, and purple.

H. 6¾, *W.* 10. *Printed in Paris.* *Sig:*

157. LADY AND CHILD. The two are seated on a couch, the lady at the left, a hat with flat brim, the child at the right, wearing a cape with hood. In colours, blue, red, and yellow.

H. 5⅞, *W.* 8⅞. *Printed in Paris.* *Sig:*

158. THE CAP. The draped figure of a girl wearing a cap, standing turned to the right, her left leg crossing the right. Her left arm is extended, and rests on an unseen support. Her right arm is behind her back. The lower part of the legs not drawn. It has no signature. Shown at the Memorial Exhibition, Boston.

Printed in Paris.

159. THE GIRL. Full length figure of a girl, her hands raised to the level of her shoulders, holding drapery. Her elbows close to her body; her right leg thrown forward. Butterfly to the right. Shown at the Memorial Exhibition, Boston.

Printed in Paris. *Sig:*

160. TWO SKETCHES on one sheet were exhibited at the Whistler Memorial Exhibition in London. One at the top left of the sheet, a possible portrait of Chas. A. Howell, the other a very coarse black sketch of a girl wearing a hat, at the lower right. Possibly a trial of transfer paper.

H. 10, *W.* 7.

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to

MR. WAY'S CATALOGUE OF THE LITHOGRAPHS OF MR. JAMES MCNEILL WHISTLER.

Not checked in red ink, I have.

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